

FEB 19 1924 /

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THE STRANGER

Photoplay in seven reels

From the Story "The First and the Last"

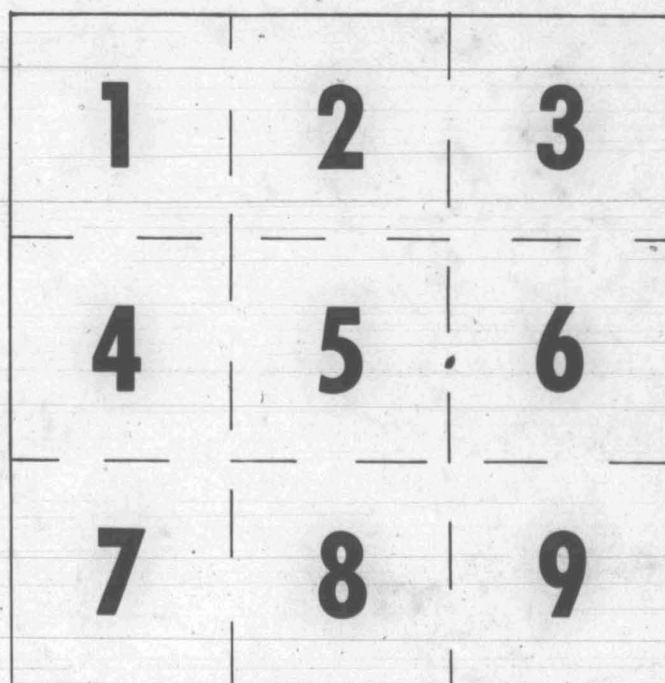
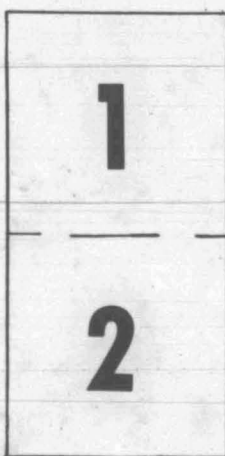
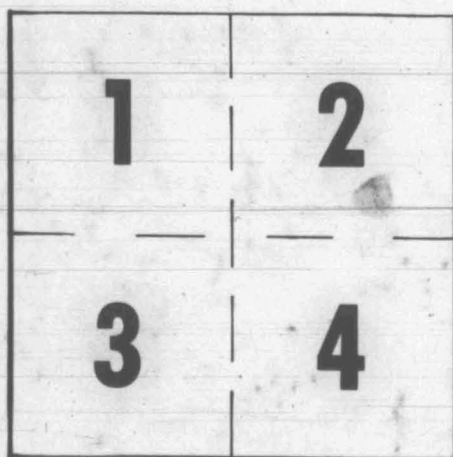
by John Galsworthy

Directed by Joseph Henabery

Author of the photoplay (Under Sec. 62)

The Famous Players-Lasky Corporation of the U.S.

Maps on this order too large to be entirely included in one exposure are filmed clockwise beginning in the upper left hand corner, left to right and top to bottom as many frames as required. The following diagrams illustrate the method:



FEB 19 1924

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"The Stranger" is 7 Reels—6660 Feet Long

PARAMOUNT

PRESS

Lasky present
Adolph Zukor and Jesse L. Lasky
A JOSEPH HENABERY PRODUCTION
"THE STRANGER"
with Betty Compson, Richard Dix, Lewis Stone and Tully Marshall
From the story "The First and the Last" by John Galsworthy
Written for the screen by Edfrid Bingham
A Paramount Picture

PURPOSE: To Help You Sell

the Picture to the Public.

STRIKING LOVE STORY BY A FAMOUS WRITER AND ALL-STAR CAST OF BIG FAMED ACTORS "THE STRANGER" A SURE BOX OFFICE SUCCESS

Julius Caesar Helped Make Big Production Set

Historically Famous Old Bailey Court Is Reproduced for "The Stranger"

JULIUS Caesar helped to construct the setting for one of the most important scenes in the Joseph Henabery production, "The Stranger," according to Mr. A. Moresby White of London, barrister and antiquarian, who served as technical director on this Paramount picture.

Much of the most tensely dramatic action of this adaptation of John Galsworthy's story, "The First and the Last," occurs in the historically famous Old Bailey court. Under the supervision of Mr. White, this courtroom was reproduced at Paramount's West Coast studio exactly as it is in fact today. Not even such trifling details as the bouquets of flowers before the judge and the coat of arms of the City of London on every seat in the court room were omitted.

The original Old Bailey court was built on the site of the ancient Roman road constructed by Caesar's cohorts and part of the Roman masonry of that day was, and still is, incorporated in the building, which is still serving as the scene of one of the principal criminal courts of London. The road of Caesar's day was called the "Vetustam Ballium" and from this Latin name came the Anglicized "Old Bailey", from which the court takes its name.

Featured in the cast of this Paramount Picture, which comes to the Theatre on are Betty Compson, who recently returned from London to play this particular role; Richard Dix, Lewis Stone and Tully Marshall. Edfrid Bingham adapted the Galsworthy story to the screen.

A Teaser Novelty

"Two shall be born the whole wide world apart, And speak in different tongues, and have no thought

Each of the other's being, and no heed.....

And both unconsciously shape every act,

And bend each wandering step to this one end—

That one day out of darkness, they shall meet

And read life's meaning in each other's eyes."

—The Stranger.

Richard Dix a "P. A." "Find"

PRESS agents are some good after all.

For it was a press agent who gave Richard Dix his first big chance as an actor. When Dix was studying dramatics in the Northwestern Conservatory of Music, he was seen in a performance of "Richelieu" by the "p. a." for E. H. Sothorn and Julia Marlowe.

was the result. Parental objections, however, prevented his acceptance at the time, but the reputation of the offer secured him other jobs at a later period. So we again say that press agents are some good after all.

Mr. Dix is to be seen at the Theatre next as a featured player with Betty Compson, Lewis Stone and Tully Marshall in the Joseph Henabery Paramount production, "The Stranger," by John Galsworthy. Robert Schable, Frank Nelson, Clarence Burton and Robert Brower play in support.

"The Stranger"

IF "The Stranger" doesn't prove one of the season's biggest dramatic wa a box-office attraction extraordinary, Pa amount has been making picture years for nothing.

"The Stranger" is the realization of a fine director's dream. Joseph I read this great story of John Galsworthy's ("The First and the Last," fro "The Stranger" was adapted) five years a o. It seized hold of his imagin emotions, his box office instincts with uncanny power.

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If "The Stranger" doesn't prov one of the season's biggest dramatic and a box-office attraction extraor ary, Paramount has been making twenty years for nothing!

A Radical Departure from the Plot of Conventional Dramas

Critics and theater-goers, who have been clamoring for something different in the way of mo ventions of story telling he would have difficulty in finding a better theme or a more gripping series

A Story with "Miracle Man" Ap

THE scene is London. Keith love. Thro Darrant is a model of wealth, anxious to refinement and respectability. He don, Larry Keith, who is still found the body a Larry leave Lon- it all marks the offered a chance to Larry and Pegg ican. He proposes The Stranger i

PARAMOUNT

Advertisements Page 2—Press Material Page 3

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A JOSEPH HENABERY Production
"THE STRANGER"

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From the story "The First and the Last" by John Galsworthy
Written for the screen by Edfrid Bingham
A Paramount Picture

SHEET

PURPOSE: To Help You Sell the Picture to the Public.

STORY BY A FAMOUS AUTHOR CAST OF BIG FAVORITES MAKE "THE STRANGER" A SURE BOX-OFFICE WINNER

"The Stranger"

"The Stranger" doesn't prove one of the season's biggest dramatic wallops and box-office attraction extraordinary, Paramount has been making pictures twenty years for nothing.

"The Stranger" is the realization of a fine director's dream. Joseph Henabery this great story of John Galsworthy' ("The First and the Last," from which "The Stranger" was adapted) five years ago. It seized hold of his imagination, his lions, his box office instincts with uncanny power.

Here, Henabery was convinced, was magnificent material for a great picture. A astounding study in fiction of human souls twisted by fate, groping for happiness, at last finding love and peace through a great sacrifice. A great heart-appealing play of life in the raw as only a master like Galsworthy could set it down.

Henabery cherished the ambition to do "The Stranger" on the screen. He read the story until every word was written on his brain. He mentally decided he would photograph each scene, polishing the continuity of scenes until they led into a perfect photoplay.

Five years Henabery waited. Contracts, other pictures forced him to postpone what he knew would be his masterpiece. Finally Jesse L. Lasky gave Henabery his opportunity to speak. Almost fearfully Henabery proposed that he do "The Stranger." He was afraid that even if he were permitted to do the picture, his employers would see in it the wonderful chance that he had seen, that they would not give him resources to make as big a picture as he felt "The Stranger" must be.

But Jesse L. Lasky exceeded Henabery's fondest hopes.

Mr. Lasky exulted with his director at discovering such a story. He offered him choice of any available screen player in the world for the picture of Henabery's dreams.

And so Henabery, a man inspired, a man who is at last realizing his most cherished ambition, brought from England the one American actress whom he had always pictured in the role of his heroine—Betty Compson. For the other principal he chose the manly Richard Dix, the polished Lewis Stone, the character star, Tully Marshall, and others of equal fame.

Henabery imbedded in these sensitive, intelligent players his own bounding enthusiasm for "The Stranger." Never since "The Miracle Man" has Miss Compson

in another world—"The Stranger" of hungry, passionate, human, powerful, pulse-stirring human beings. All of Paramount's boundless resources, money and sets and technical skill, were placed at its disposal.

And so "The Stranger" was live.

When the picture was finished and the reels of the producing company viewed it "The End" was flashed after the life-glowing reels had spun their story before these picture-hardened eyes, there was a deep silence. Then deafening applause. Smiles. From behind telescoped lenses Henabery was laughing and basking in his triumph. For he had won. The picture of his dreams was a glorious reality. From the depths of the golden adventure he had just afforded them, they congratulated him.

And so we say—

If "The Stranger" doesn't prove one of the season's biggest dramatic wallops and box-office attraction extraordinary, Paramount has been making pictures twenty years for nothing!

Story with "Miracle Man" Appeal

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You'll Say That Screen History Has Been Made Again in "The Stranger"

Betty's Back



Betty Compson
in Paramount Pictures

BETTY COMPSON is back in Hollywood—back from the turmoil of roaring London to the peaceful hills of Southern California.

"London," says Betty with a sigh, "well, all I saw of it for six long weeks were the slums which lay between my hotel and the studio where I worked. I was literally buried from the world during the production of the two English pictures in which I was starred."

Her trip lasted five months and she returned to the west coast to play a featured role in John Galsworthy's "The Stranger," produced by Joseph Henabery and coming to the Theatre for a days' run on next. Featured with Miss Compson in this Paramount picture are Richard Dix, Lewis Stone and Tully Marshall.

"The English have the impression that London is a quiet old town compared with Hollywood," said Miss Compson. "Fortunately just the opposite is true. London is a great noisy city with streets that twist in an endless maze. They

There Is Drama in Every Foot
—Pathos, Love, Heart-Appeal

A Human Document

The First Galsworthy Story
That's Ever Been Screened

JOHN GALSWORTHY is the most famous living English novelist. Every book he writes is a best-seller. "The Stranger" is the first production he has ever permitted to go directly to the screen.

Once in a great while, somebody takes all the old elements, love romance, pathos, laughs, thrills—and makes a different kind of story out of them—John Galsworthy has done all of this and more.

When you see "The Stranger" you'll say that screen history has been made again.

Put Betty Compson, Richard Dix, Lewis Stone and Tully Marshall in a picture and you'll get results of some wonderful acting

to say nothing of box-office appeal, no matter what the story.

The fact that the picture they appear in is the first screen adaptation of a story by the greatest of all present-day English authors, is of the greatest importance. For there is no living author who can unfold a tale with more amazing insight into the human heart than John Galsworthy. For development of plot combined with heart-interest he has no peer.

"The Stranger," adapted from his story, "The First and the Last," for sheer dramatic strength will not be equalled by any picture this season. There is drama in every foot, pathos, heart-interest, a marvelous love-interest and a most uncanny insight into four remarkable characters, four roles that seem as if they were actually written for Miss Compson, Dix

"The Stranger," according to Mr. A. Moresby White of London, barrister and antiquarian, who served as technical director on this Paramount picture.

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A Radical Departure from the Plot of Conventional Dramas

Critics and theater-goers, who have been clamoring for something different in the way of motion picture story material and plot development are certain to welcome Joseph Henabery's production, "The Stranger."

The original story, from which the screen play of "The Stranger" was adapted by Edfrid Bingham, was written by no less an authority of novel plot construction and characterization than John Galsworthy, famous British novelist and playwright, under the title "The First and the Last."

So well did Galsworthy like the theme of this story that he wrote three times: First as an abbreviated short story, next as a play and finally as an elaborated short story. It was the first publication of it in the Cosmopolitan Magazine that attracted the attention of Joseph Henabery and paved the way for its present presentation on the screen.

If Galsworthy had deliberately set out to avoid all of the con-

ventions of story telling he would have difficulty in finding a better theme or a more gripping series of situations and the adaptors of the story have utilized all three of Galsworthy's treatments of the basic story in constructing their screen play. Situations that are intensely real and vital but startlingly at variance with the situations of the conventional drama were the things that attracted Henabery's attention at the time of his first reading and the same unique quality is destined to be one of the salient features of the finished picture.

of principal characters in this story, Paramount called Betty Compson from England to be featured with Richard Dix, Lewis Stone and Tully Marshall. Robert Schable, Clarence Burton and Frank Nelson are a few of the capable players in the strong supporting cast, which will open a run of days at the Theatre on next.

Passing the Buck to Save a Family Name

Circumstantial evidence supported by the silence of the defendant carries an innocent man to the steps of the scaffold in the Joseph Henabery production, "The Stranger," featuring Betty Compson, Richard Dix, Lewis Stone and Tully Marshall. It opens at the Theatre on next.

In order to save the family name, the elder brother persuades the guilty younger brother to let

The Stranger take the blame, which the latter prepares to do by way of atonement for having forced his own daughter into the life, which the girl of the story as played by Betty Compson is forced to lead.

How the girl of the streets and the wastrel younger brother face the issue and put to shame the smug hypocrisy of the elder brother furnishes the story with a finish that has all of the power of "The Miracle Man" augmented by the tragic appeal of the title character who calmly starts for the gallows to pay the death penalty for a crime he did not commit.

An astounding study in fiction of human suffering, magnificent material for a great and at last finding love and peace through a twisted by fate, groping for portrayal of life in the raw as only a master of a great sacrifice. A great heart like Galsworthy could set it down.

Henabery cherished the ambition to do "The Stranger" on the screen. He would photograph each scene, po- written on his brain. He mental- blended into a perfect photoplay.

Five years Henabery waited. Contrary to what he knew would be his masterpiece. Almost fearfully Henabery proposed that he do "The Stranger" on the screen. He was afraid that even if he were permitted to do the picture, his employer had seen, that they would not see in it the wonderful chance that he felt "The Stranger" must be.

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And so we say—

If "The Stranger" doesn't prove one of the season's biggest dramatic and a box-office attraction extraordinary, Paramount has been making twenty years for nothing!

A Story with "Miracle Man" A

THE scene is London. Keith Darrant is a model of wealth, refinement and respectability. He is a candidate for Parliament, and it is the ambition of his austere life to be elected. He is hence very much perturbed when, a few weeks before the election, his never-do-well younger brother, Larry, whom Keith has not seen for years, appears on the scene. Larry is a handsome, devil-may-care wanderer and hardly respectable. Keith gives him shelter but is anxious to get rid of him.

In his wanderings about London, Larry meets a pretty girl in a cafe. They are attracted

Peggy Bowl
Larry Darrant
Keith Darrant
The Stranger

Walenn
Maizie Darrant
Jackal
Landlady

to each other. Beneath her pose of frivolity, the girl, whose name he learns is Peggy, is nerve-shattered, worried, and weak from lack of food. Suddenly she collapses, and the head waiter, believing her intoxicated, rushes her out of the cafe. Larry protests and takes her home to her crude hall bedroom.

He comes to see her often during the next few days, during which she recovers, and learns her story. She worked in a traveling carnival show with a tout named Walenn, a cruel, flashy mountebank. Walenn is now in jail for fighting in a roominghouse.

The old mop-man in the tenement in which Peggy lives—The Stranger of the story—is also attracted to her and one day shows her a picture of his daughter, who has been missing for a long time. The girl looks like Peggy. Peggy does not think much about this at the time, but The Stranger is very quiet and thoughtful as he leaves her.

Larry and Peggy are now in

Meantime Th

found the body. it all marks Larry and Pe- The Stranger crime.

Larry cannot suffer. Stranger he t- fession but is by his brother- thorities. Fine Larry that h- that The Str- nocent. It is leave for Sout- out Peggy, fi- prepare to go- innocent

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Larry feels in self-defense he loves. Bu- are on their African steam- and read that been found g- hanged at onc- Larry, foll- rushes out wil- the execution, innocent Stra- The Stranger scaffold as La- proach. At th- old man's eyes with joy. The- they will be h- moment his w- collapses under- dies before the- work or Larry- confession.

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Betty Compson
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BETTY COMPSON is back in Hollywood—back from the turmoil of roaring London to the peaceful hills of Southern California.

"London," says Betty with a sigh, "well, all I saw of it for six long weeks were the slums which lay between my hotel and the studio where I worked. I was literally buried from the world during the production of the two English pictures in which I was starred."

Her trip lasted five months and she returned to the west coast to play a featured role in John Galsworthy's "The Stranger," produced by Joseph Henabery and coming to the Theatre for a days' run on next. Featured with Miss Compson in this Paramount picture are Richard Dix, Lewis Stone and Tully Marshall.

"The English have the impression that London is a quiet old town compared with Hollywood," said Miss Compson. "Fortunately just the opposite is true. London is a great noisy city with streets that twist in an endless maze. They seem to be laid out with the express purpose of confusing Americans."

"Over there a motion picture fan is a rarity. Only seven percent of the population are interested in the 'movies' and there is practically nothing in the newspapers about the motion picture industry."

"Both 'The Covered Wagon' and 'Robin Hood' have had exceptional runs. The British seem to be particularly impressed with the former."

"In spite of the warmth with which England welcomes American film folk, I am glad to be back to dear old America—and Hollywood."

Galsworthy's Story Written From First-Hand Information

John Galsworthy's early career as a barrister-at-law in the courts of England provided the famous British author with some of the most valuable material for the Joseph Henabery Paramount production, "The Stranger," featuring Betty Compson, Richard Dix, Lewis Stone and Tully Marshall.

The scenes are laid in London. The action centers around the arrest, trial and conviction of an innocent man—the title character of the picture—on a charge of murder committed by another of the characters.

A selfish younger brother attempts to dissuade the guilty man from facing the consequences of his act, and the love of a girl and

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Audiences are quick to find out good pictures. The public seems to sense the really big picture over night. If "The Stranger" didn't have a nickle's worth of exploitation it would even then be a wonderful box-office success. It's that sort of a picture story. With a little advertising it will be a knock-out.

This production is a fine example of the bigger and better picture, one that Paramount is proud of, one that will stand up anywhere, against anything that is offered in any block of pictures in this or any other season.

Story with "Miracle Man" Appeal

is London. Keith is a model of wealth, d respectability. He for Parliament, and ition of his austere eted. He is hence rturbed when, a few the election, his ne' -nger brother, Larry, has not seen for s on the scene. Larry me, devil-may-care d hardly respectable. him shelter but is et rid of him.

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love. Thro anxious to Keith, who is still don, Larry Larry leave Lon- go to South offered a chance to to Peggy tica. He proposes and go toge they be married eagerly. But er. She consents honeymoon, on the eve of her alenn suddenly

Peggy Bowl
Larry Darrant
Keith Darrant
The Stranger
Lewis Stone

Maizie Darrant
Jane Irving
Frank Nelson
Morton Skinner

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to see her often dur- t few days, during covers, and learns her worked in a traveling show with a tout enn, a cruel, flashy Walenn is now in ng in a roominghouse.

op-man in the tene- ch Peggy lives—The the story—is also at- r and one day shows of his daughter, who ising for a long time. ts like Peggy. Peggy k much about this at The Stranger is very oughful as he leaves

Peggy are now in

comes to Peggy her hall bed- room. Larry is the next room. Walenn attacks Peggy, and Lar- ry rushes to the men fight, and the end of the fight Walenn is —dead. Unbekn wn to the three people in the roo The Stranger has seen all from his station at the window.

Larry wraps the body of the dead man in an erecoat and lays it in the shadow of an archway. Then he goes to s brother Keith and tells him out the killing. Keith is worried about only one thing—his career. He turns heav- en and earth to eep the scandal hushed up and that she must again.

Meantime Th

found the body and removed from it all marks that might identify Larry and Peggy with the death. The Stranger is arrested for the crime.

Larry cannot see an innocent man suffer. At the trial of The Stranger he tries to make a confession but is forcibly restrained by his brother and the court authorities. Finally Keith persuades Larry that he (Keith) will see that The Stranger is declared innocent. It is time for Larry to leave for South Africa. He seeks out Peggy, finds her, and they prepare to go, confident that the innocent man is to be saved

through the influence of Keith Darrant.

Larry feels no guilt. He killed in self-defense and to save the girl he loves. But as he and Peggy are on their way to the South African steamer, they get a paper and read that The Stranger has been found guilty and is to be hanged at once.

Larry, followed by Peggy rushes out wildly to the scene of the execution, bent on saving the innocent Stranger at any cost. The Stranger is being led to the scaffold as Larry and Peggy approach. At the sight of them, the old man's eyes suddenly light up with joy. They are together, and they will be happy. And at that moment his weakened old heart collapses under the strain, and he dies before the noose can do its work or Larry can gasp out his confession.

Thus Keith's election to Parliament and the happiness of Peggy and Larry is saved by the mysterious Stranger whose identity none of the three knew.



"The Stranger" ADS THAT WILL GET THE EYE AND

NOTE TO EXHIBITORS: Your Paramount Exchange has mats of all the
Also cuts of one, two and two-column supplementary ads. Price

You're in for a Treat!

THEY'RE making some mighty good pictures these days. But they'll have to go some to make a better one than this.

It's a strikingly unusual story, woven with the colorful threads of life, acted by a marvellous cast and flawlessly directed.

From the story
"The First and the Last"
by John Galsworthy—
Adapted by
Edfrid Bingham



WITH
BETTY COMPSON
RICHARD DIX
LEWIS STONE
TULLY MARSHALL
A Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY
PRESENT A
JOSEPH HENABERY
PRODUCTION

Three-column Newspaper Advertisement 3A (Mats Only)

There's Nothing

THE backbone of any picture is the story—and here's a story with the strength of Gibraltar! And so different! A more engrossing plot has never been invented, and the climax—! But we're not going to spoil it for you by telling too much. Just take a tip and get acquainted with "The Stranger."



WITH
BETTY COMPSON, RICHARD DIX
LEWIS STONE, TULLY MARSHALL

Four-column

Trailer Information

New York offices at 126
Street, South Wabash Avenue, Chicago
ishes general Paramount pictures.

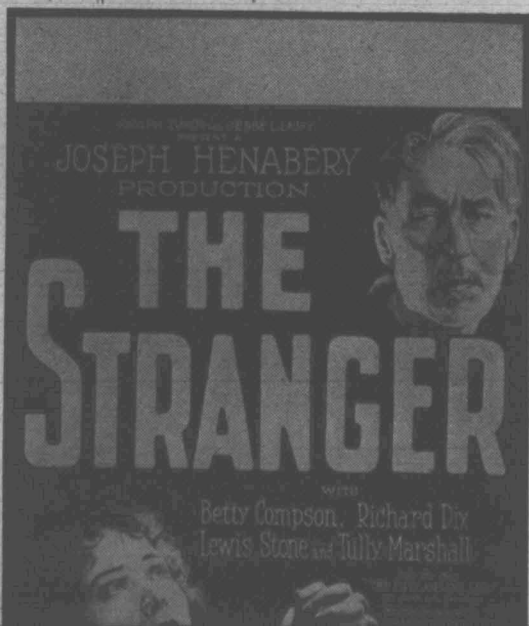
On "The Stranger" you can get an excellent Service consisting of a title and 75 feet of carefully selected film. This costs \$1.50 and \$1.50 refund is allowed if you return the trailer within two weeks of shipment.

You can secure a regular trailer service from National Screen Service at the cost of \$25 monthly.

Service on all Paramount exchanges have these stock: Salt Lake City, Denver, Seattle, Portland, Oregon, New Orleans, Charlotte, Dallas, Oklahoma City, Minneapolis, Omaha and Sioux Falls.

Ask the local manager at any of these exchanges. Or order direct from the New York or Chicago offices of National Screen Service, Inc.

WIRE OFFER WRITE GIVING EXACT PLAY



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"The Stranger"

LL GET THE EYE AND THE MONEY

FOR: Your Paramount Exchange has mats of all the ads illustrated below.
one, two and two-column supplementary ads. Price list on page 4.



There's Nothing Better on the Screen!

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT
A JOSEPH HENABERY Production

THE backbone of any picture is the story—and here's a story with the strength of Gibraltar! And so different!

A more engrossing plot has never been invented, and the climax—!

But we're not going to spoil it for telling too much. Just take a tip and get acquainted with "The Stranger."



WITH
**BETTY COMPTON, RICHARD DIX
LEWIS STONE, TULLY MARSHALL**

"The Stranger"

A
Paramount
Picture

Four-column Newspaper Advertisement 4A (Mats Only)

Trailer Information!

New York offices at 126 West 46th Street, New York City; Chicago offices at 126 South Wabash Avenue, Chicago, furnish mats of all Paramount pictures.

On "The Stranger" you can get an excellent Service Trailer, consisting of a title and 75 feet of carefully selected scenes. This costs \$1.50 and \$1.50 refund is allowed if you return the trailer within two weeks of shipment.

You can secure a regular trailer service from National Screen Exchanges at the cost of \$25 monthly.

The following Paramount exchanges have these trailers in stock: Salt Lake City, Denver, Seattle, Portland, Oregon; Atlanta, New Orleans, Charlotte, Dallas, Oklahoma City, Minneapolis, Omaha and Sioux Falls.

Ask the manager at any of these exchanges. Or order direct from the New York or Chicago offices of National Screen Service, Inc.

WIRE OFF

WRITE GIVING EXACT PLAY DATES

Ad or Program Paragraphs

An astounding study in human souls, twisted by Fate, groping for happiness, and finding it through love and a great sacrifice.

John Galsworthy is one of England's greatest novelists, and this is Galsworthy's masterpiece.

You'll welcome "The Stranger" with open arms! It's the strangest, strongest, and most dramatic story of love, sacrifice and regeneration ever thrown upon the screen.

Beautiful Betty Compton's first appearance since her recent trip to England; Richard Dix, fresh from his triumph in "The Ten Commandments"; Tully Marshall, star of "The Covered Wagon," in the greatest character role he ever played; Lewis Stone at his brilliant best. How many pictures can boast of such a cast?



WITH
BETTY COMPSON
RICHARD DIX
LEWIS STONE
TULLY MARSHALL
A Paramount Picture
 ADOLPH ZUKOR AND JESSE L. LASKY
 PRESENT A
JOSEPH HENABERY
 PRODUCTION

Three-column Newspaper Advertisement 3A (Mats Only)



WITH
BETTY COMPSON, RICHARD DIX
LEWIS STONE, TULLY MARSHALL
Four-column

Trailer Information

DECOLLA ALBINO

New York offices at 1111 Broadway, New York City, and South Wabash Avenue, Chicago, Illinois, are the exclusive agents for Paramount pictures.

On "The Stranger" you can get an excellent Service consisting of a title and 75 feet of carefully selected film. This costs \$1.00 and \$1.50 refund is allowed if you return the trailer within 10 weeks of shipment.

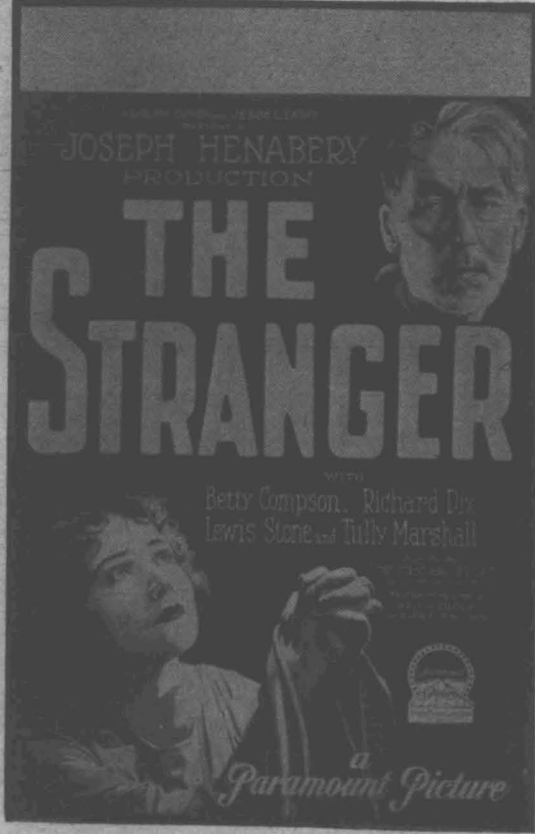
You can secure a regular trailer service from New York Service on all productions at the cost of \$25 monthly.

The following Paramount exchanges have the stock: Salt Lake City, Denver, Seattle, Portland, Ore., New Orleans, Charlotte, Dallas, Oklahoma City, Des Moines, Omaha and Sioux Falls.

Ask the trailer at any of these exchanges.

Or order direct from the New York or Chicago National Screen Service, Inc.

WIRE OR WRITE GIVING EXACT PLAY



JOSEPH HENABERY
 PRODUCTION
THE STRANGER
 WITH
 Betty Compson, Richard Dix,
 Lewis Stone, Tully Marshall
A Paramount Picture

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JOSEPH HENABERY PRODUCTION
 WITH
BETTY COMPSON, RICHARD DIX
LEWIS STONE, TULLY MARSHALL
The Stranger
A Paramount Picture
 YOU'LL make the mistake of your life if you miss "The Stranger!" For here is a picture you'll praise to the sky! And then some!
THEATRE
One-column Press Ad 1A



WITH
BETTY COMPSON
RICHARD DIX
LEWIS STONE
TULLY MARSHALL
The Stranger
 JOSEPH HENABERY
 PRODUCTION
 PRESENTED BY
 ADOLPH ZUKOR AND JESSE L. LASKY
A Paramount Picture
Other features here
THE heart-appealing story of a loveable old derelict (Tully Marshall), who shaped the destinies of a beautiful girl of the London streets (Betty Compson), a young society wastrel (Richard Dix), and a great man of England (Lewis Stone). John Galsworthy tells it as only a genius could, and the direction is a thing inspired.
 From the story "The First and the Last" by John Galsworthy
 Adapted by - - - - - Edfrid Bingham
Two-column Supplementary Press Ad 2AS



Betty Compson in the
 Joseph Henabery Production
"The Stranger"
 A Paramount Picture
Production Mat 1PA



Betty Compson and Richard Dix in a scene from the Joseph Henabery Production "The Stranger" A Paramount Picture
Two-column Production Mat 2P
Keep your eyes wide open for
"The Stranger"
He's coming
Teaser
 Betty Compson and Richard Dix in a scene from the Joseph Henabery Production "The Stranger" A Paramount Picture
Production Mat 1PB

PERSON
DIX
ONE
SHALL
Picture

ESSE L. LASKY
ABERY



a
Paramount
Picture

WITH
BETTY COMPSON, RICHARD DIX
LEWIS STONE, TULLY MARSHALL

Four-column Newspaper Advertisement 4A (Mats Only)

Trailer Information!

OSGILL & AIDUNO

New York offices at 126 West 46th Street, New York City; Chicago, South Wabash Avenue, Chicago, furnishes general information for Paramount pictures.

On "The Stranger" you can get an excellent Service Trailer, consisting of title and 75 feet of carefully selected scenes. This costs \$1.00 and \$1.50 refund is allowed if you return the trailer within two weeks of shipment.

You can secure a regular trailer service from National Screen Service on all productions at the cost of \$25 monthly.

The following Paramount exchanges have these trailers in stock: Salt Lake City, Denver, Seattle, Portland, Oregon; Atlanta, New Orleans, Charlotte, Dallas, Oklahoma City, Minneapolis, Des Moines, Omaha and Sioux Falls.

Ask the buyer at any of these exchanges.

Or order direct from the New York or Chicago offices of National Screen Service, Inc.

WIRE OFFER WRITE GIVING EXACT PLAY DATES

Ad or Program Paragraphs

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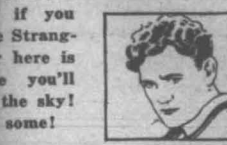
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Beautiful Betty Compson's first appearance since her recent trip to England; Richard Dix, fresh from his triumph in "The Ten Commandments"; Tully Marshall, star of "The Covered Wagon," in the greatest character role he ever played; Lewis Stone at his brilliant best. How many pictures can boast of such a cast?

JOSEPH HENABERY Production
COMPSON, RICHARD DIX
STONE, TULLY MARSHALL



and Picture
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THEATRE

olumn Press Ad 1A

How You'll Love It!

ADOLPH ZUKOR AND JESSE L. LASKY
PRESENT A
Joseph Henabery
PRODUCTION



Betty Compson and Richard Dix in a scene from the Joseph Henabery Production "The Stranger" A Paramount Picture

Two-column Production Mat 2P



Betty Compson and Richard Dix in a scene from the Joseph Henabery Production "The Stranger" A Paramount Picture

Product Mat 1PB

Keep your
eyes wide
open for

"The
Stranger"

He's coming soon!

Teaser Ad

"The Stranger"

WITH
BETTY COMPSON
RICHARD DIX
LEWIS STONE
TULLY MARSHALL
A Paramount Picture

THIS drama takes such a tremendous hold of you, you'll be rigid with suspense throughout. And you'll come away with the firm conviction that you've seen a truly great picture!



Two-column Press Advertisement 2A

Compson in the
Henabery Production
"The Stranger"
Paramount Picture
Production Mat 1PA



"The Stranger" will do Your Audience, book and also Your Theatre's

Around the World for a Part in "The Stranger"

Betty Compson Came All the Way
From Paris to Play the
Role of Peggy

BETTY Compson travelled half way around the world to play the role of the girl in the Joseph Henabery production, "The Stranger."

At the time that Paramount announced that John Galsworthy's "The First and the Last" would be produced under the title of "The Stranger," Miss Compson was enjoying her first glimpse of Paris, having just recently completed two British-made productions, both filmed in the vicinity of London.

Returning to Hollywood from the French capital, she began work at once in the role of a pretty girl cast on the streets of London, the city Miss Compson had called home for the preceding three months.

There is just one actress who can play the pathetic, beautiful girl in this picture, and that's Betty Compson, the same Betty you saw in "The Miracle Man," an artiste whose attractiveness and skill and reputation have grown by leaps and bounds during the past year.

With her is Richard Dix, one of the most interesting and versatile leading men on the screen. You've seen him scores of times before, but you won't know the full extent of his screen power until you watch the characterization he creates in "The Stranger."

Then there's Lewis Stone, ideally cast in a part suited to his ability as a finished, skillful, magnetic actor, and Tully Marshall, the actor of a thousand character parts—the same Tully Marshall of "The Covered Wagon." All four are featured.

Robert Schable, Frank Nelson and Clarence Burton head the supporting cast of "The Stranger," which opens a run of . . . days at the . . . Theatre next . . .

You've no doubt read many of Galsworthy's works. Now see the first story he has ever permitted to go direct to the screen.

Tully Marshall Joins the Army of the Unwashed

If Tully Marshall were anywhere else than in Hollywood, he would be arrested on sight.

For the title role of "The Stranger," in which he is featured with Betty Compson, Richard Dix and Lewis Stone, Marshall has assumed the guise of the most ragged and unkempt tramp. He has allowed several weeks stubble of beard to grow with the result that no grease paint is needed in his facial make-up.

So perfect is the complete disguise that Marshall could easily mingle with the great army of the unwashed and pass for one of them.

"The Stranger," which opens a . . . days' run at the . . . Theatre next . . . is an adaptation by Edfrid Bingham of John Galsworthy's "The First and the Last," which Joseph Henabery produced for Paramount. To save two people he loves, the character portrayed by Mr. Marshall willingly faces the gallows for a crime which he did not commit.

Light for Dark, Dark for Light, Says Henabery

JOSEPH Henabery, who produced the Paramount picture, "The Stranger," for Paramount, has reversed the usual order of things.

Light for dark for the heavier episodes of a screen story have been accepted aids to achieving atmosphere in the past, but it remained for the Paramount director to reverse this order and achieve superior results.

Henabery substituted dark lighting relieved by light clothes in certain dramatic scenes of "The Stranger," coming to the . . . Theatre next . . .

At another important point in the story, the director dressed Miss Compson, the principal feminine character, in black but emphasized the atmosphere of the scene by bright, cheerful lighting. Again the contrast of her attire with the mood of the scene serves to heighten the entire effect.

Richard Dix, Lewis Stone and Tully Marshall are featured with Miss Compson in "The Stranger," which is an adaptation by Edfrid Bingham of John Galsworthy's "The First and the Last."

Ten Pounds in Seven Weeks Betty's Record

Gradually gaining ten pounds in weight over a period of seven weeks, because the characterization she was playing demanded it, is the feat Betty Compson recently accomplished.

Her role of Peggy, as a featured player in the Paramount picture, "The Stranger," is that of an unhappy, undernourished girl of the London streets. As the action of the story unfolds, the girl puts many of her worries behind her. With her approaching happiness she gains weight. So Miss Compson regulated her diet to actually gain in weight exactly as the character she was portraying gained. The result was the acquisition of ten pounds and a perfect characterization.

Richard Dix, Lewis Stone and Tully Marshall are featured with Miss Compson in this Joseph Henabery production which comes to the . . . Theatre next . . .

Famous French Automobile in New Paramount Picture

What is perhaps the only specimen of a DeDion Bouton, famous French motor car, to be found in the western half of the United States, was discovered by Paramount at the end of a three day search in which the Southern California Automobile Club, city and county police and state automobile records were involved.

Dozens of foreign cars were considered before the particular one needed for a short scene in the Joseph Henabery production, "The Stranger," was selected.

The DeDion Bouton chosen is a town car model and serves as the car of the character portrayed by Lewis Stone in this Paramount Picture.

"The Stranger," featuring Betty Compson, Richard Dix, Lewis Stone

"The Stranger" Theme Was Used Three Times

John Galsworthy liked the theme of "The First and the Last" so well that he used it three separate times.

The author of the story, from which the screen play, "The Stranger," produced by Joseph Henabery for Paramount, was adapted, used the fundamental theme in an abbreviated short story published in the Cosmopolitan magazine, a three act stage play and a much longer story which fell just short of being a novel.

In adapting the Galsworthy story to the screen the narrative story was followed in preference to the stage play, in which the character of The Stranger does not appear in person, but is only referred to by the other characters. Tully Marshall gives a great characterization in the title role of this production, which opens a . . . days' run at the . . . Theatre next . . . He is featured with Betty Compson, Richard Dix and Lewis Stone.

Trick Fireworks

Betty Compson says that the most beautiful thing she has ever seen was in Switzerland, from which country she recently returned to Hollywood to play a featured role in Joseph Henabery's Paramount production of "The Stranger."

Switzerland was celebrating the union of the Swiss states. The Swiss have a special kind of fireworks which goes down instead of up. Barrels of inflammable materials were ignited on mountain tops and sent hurtling downwards. Hundreds of these barrels, with many barrels of colored

flames, plunged over the great snow fields. According to Miss Compson, the hills for miles around were lighted with changing green, red, blue and yellow reflections.

"The Stranger," an adaptation of John Galsworthy's novel, "The First and the Last," comes to the . . . Theatre next . . . Lewis Stone and Tully Marshall are featured with Miss Compson.

Marshall Got Shave

Tully Marshall in ten weeks on the

Not that the actor and scout "Wagon" has passed by any means, but the title of the title "The Stranger," goes unshorn for the day he dies the barbers in his rich harvest.

Betty Compson, Stone and the . . . are featured in the picture, an adaptation of "The First and the Last" by Galsworthy.

Marshall plays a crepit, drunken of faces himself in a young people, in a and with all the may go free. Marshall beard and untrimmed for the proper

How to Advertise "The Stranger"

A Few Suggestions to Help Paramount Exhibitors Arrange a Novel Campaign to Put This Picture Across to Advantage

WHEN a director like Joseph Henabery has his heart set upon making into a picture a certain John Galsworthy story which he has read, when that opportunity is afforded him, and when he is presented with such a cast as appears in "The Stranger," you can bet your life that picture will not be anything ordinary.

This is Betty Compson's first screen appearance since her return from abroad, after making two productions in England. The American public is eager to see her again.

Then there's Richard Dix, one of the most popular leading men in the business, Lewis Stone—you'll never forget him in "You Can't Fool Your Wife" and "Scaramouche"—and Tully Marshall of "Covered Wagon" fame.

To this list add John Galsworthy, England's greatest living novelist, and the name of Joseph Henabery—this prominent producer has more than proved his worth by his previous pictures as a director who get results where results count the most—at the box-office—and what a line-up you have!

If there's anything that will bring them in, it's human interest, and even the synopsis of the story on the first page, brief as it is, will tell you that there is enough human-interest and appeal in "The Stranger" for several pictures:—There's the regeneration of a "girl of the streets," also that of a wastrel young scion of a prominent London family, and the sacrifice of an old mop-man that those whom he loves might live to redeem themselves.

Teasers

Here's a title that's a wow for teaser stunts. Plaster the town with teaser sheets. Run teaser ads in the local papers. Tell them through the mails that "The Stranger" is coming to town—to watch out for him.

Get out a novelty in the form of a personal card (see illustration). Tell the women that a strange man is coming into their lives.

Play up the cast with type ads. It's not every day you

get such a array of prominent players in Paramount pictures have been nation seven years. Do you know what that means perhaps even before you have contracted people of your town have heard of it and announcement of the presentation at your way to put this announcement before you Paramount Press Sheet newspaper ads—with an understanding of the requirement exhibitors—ads that, if you do not see fit to

with little complete. There want in Stranger for it.

If in lobby more a theatre picture is a tell then but don't much. I

u here made for than that mount, a quite so expensive varicolored "The S

attract a blind man. A couple of one sheet the street front, and you're all set.

Then, too, you can make some great posters, faithful reproductions of which are on last page. Take a look at them; glance noting that there is a special figure to be quoted. Your exchange will furnish you with

Automobile agencies might be interested of the few DeDion Bouton cars in America is picture. They might arrange a window c line—"The DeDion Bouton automobile shown picture, "The Stranger," now at the . . . one of a handful now in the United States car here) is growing in popularity every d

Meet me at the
Theatre

The Stranger

TEASER IDEA

Have this printed up as if it were The Stranger's visiting card with the words, "Meet me at the . . . Theatre," written on it.

You Can Use These Reviews

John Galsworthy's "The First and Strong Love and regeneration ever brought to the se

Will do Your Audience, Your Pocket- and also Your Theatre's Reputation Good



"Theme d Three Times

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Trick Fireworks

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"The Stranger," an adaptation of John Galsworthy's novel, "The First and the Last," comes to the theatre next.....
..... Richard Dix, Lewis Stone and Tully Marshall are featured with Miss Compson.

Marshall Got His First Shave When He Died

Tully Marshall got his first shave in ten weeks on the day he died.

Not that the veteran character actor and scout of "The Covered Wagon" has passed from our midst by any means, but his characterization of the title role of the Joseph Henabery Paramount production, "The Stranger," called for Tully to go unshorn for nearly three months. On the day he died—in the picture—the barbers in Hollywood reaped a rich harvest.

Betty Compson, Richard Dix, Lewis Stone and the unshorn Mr. Marshall are featured in this Paramount picture, an adaptation of the short story, "The First and the Last," by John Galsworthy.

Marshall plays the part of a decrepit, drunken old man, who sacrifices himself in order that the two young people, in love with each other and with all the world before them, may go free. Many days' stubble of beard and untrimmed hair are essential for the proper characterization.

Dix Imports a Complete Wardrobe for New Film

In Which Lewis Stone Makes a Brief Remark

ANY one could do it after twenty-five years, practice," said Lewis Stone recently when questioned about his remarkable success as one of the screen's leading character actors in heavy roles, his characterization of Keith Darrant in the Paramount picture, "The Stranger," in particular.

Lewis Stone made his professional debut in 1900 after serving as sergeant in the Spanish-American War, his first role on the stage being that of a 'heavy' in a comedy with music called "Side-tracked." His first appearance in New York City was in "The Great White Diamond."

Closing an engagement in "The Brat" in 1917, his first picture was "Held by the Enemy" for Paramount. Then he played leading roles in "River's End," "Prisoner of Zenda," "Trifling Women," "You Can't Fool Your Wife" and "Scaramouche."

But to come back, it is true that a person might possibly rise to such great heights as has Lewis Stone during his rather lengthy career, but what about their success while they are striving for such honors? It is not as though Mr. Stone had just sprung into public favor, for he has been a leading screen personality for many years.

Mr. Stone, we are afraid you are a bit too modest. But, at that, secrets of success had best remain secrets.

"The Stranger," in which Mr. Stone is featured with Betty Compson, Richard Dix and Tully Marshall, will be shown at the..... Theatre on next.

There's a great supporting cast.

Why British Prisons First Used "Docks"

When a prisoner takes his place in the enclosure, technically known as the "dock" today, he is unwittingly following a custom set by the plague in England many centuries ago, according to the information unearthed by Paramount's research department in connection with the filming of the Joseph Henabery production of "The Stranger," which will open at the..... Theatre next.....

One of the climaxes of this John Galsworthy story occurs in the criminal court where one of the characters is on trial for his life.

While assembling data for the construction of this setting which is an exact replica of the Old Bailey court, the researchers learned that the dock came into use in British courts as a protection against the diseases which the prisoners acquired, while inmates of the plague-infested private jails of the middle centuries. Before that time the prisoner was permitted to mingle with the crowd and plead his case from any point in the courtroom.

Betty Compson, Richard Dix, Lewis Stone and Tully Marshall are featured in this Paramount Picture. Marshall, in the title character, occupies the modern prisoner's dock in the dramatic court scene in which he is found guilty of a murder he did not commit. Although the reason for the prisoner's enclosure no longer exists, it is still an essential part of any British criminal court.

Featured in "The Stranger," He Explains Reason for Long- Distance Order

BECAUSE English-made clothes differ in many respects from the product of American tailors, Richard Dix recently ordered a small but complete wardrobe of British-tailored clothes sent to him all the way from London in order that he might be correctly clothed in the role of a young Englishman.

"British tailors favor a certain looseness of line that American tailors never seem to be able to get in a

long distance order. "Americans prefer to wear clothes which are a little more snugly and have more distinction; tailors in the United States have been creating a type of clothing so long that they have difficulty in making the often baggy suits of Englishmen for personal use I prefer the tailor, but when it comes to dress as a citizen there is only one way—have my clothes made by a tailor."

The clothes worn by Richard Dix in the Joseph Henabery production, "The Stranger," are of this type.

..... Theatre in which he is a featured character with Betty Compson, Lewis Stone and Tully Marshall.

Edfrid Bingham wrote the screen play from John Galsworthy's "The First and the Last," which has as its background London and its suburbs.

It's a story of love and British criminal justice—the conviction for murder of an innocent man and the regeneration of the lives of three others, thrown together by circumstance.

It's one of the most grippingly dramatic screen stories ever told.

Here's a Little Bit of Hard Luck for Our Betty

Fifteen stunning Parisian gowns—and not one could be worn in the picture!

That was Betty Compson's experience when she recently returned from Europe to play one of the featured roles in the Joseph Henabery production for Paramount, "The Stranger."

While in Paris Miss Compson, like every other feminine visitor to the French capital, shopped extensively. From the shops of the Parisian fashion creators, she carefully selected fifteen of the loveliest and newest gowns. To justify this seeming extravagance she promised herself that these gowns would be worn on the screen in her first picture after her return to America.

But it failed to work out that way.

Her first role upon her return was that of a "street girl" in this adaptation of a short story by John Galsworthy, and the part demanded nothing more elaborate than a few simple street costumes.

Richard Dix, Lewis Stone and Tully Marshall are featured with Miss Compson in this Paramount picture, which will be the feature at the..... Theatre all next week.

Horseshoes Are the Bunk Declares Tully Marshall

Horseshoes may be emblems of good luck for most of us, but

How to Advertise "The Stranger"

Suggestions to Help Paramount Exhibitors Arrange a Novel Exploitation Campaign to Put This Picture Across to Advantage

Actor like Joseph Henabery has his heart set into a picture a certain John Galsworthy read, when that opportunity is afforded him, presented with such a cast as appears in "The Stranger" bet your life that picture will not be any-

Compson's first screen appearance since her debut, after making two productions in England. The public is eager to see her again.

Richard Dix, one of the most popular leading actors, Lewis Stone, who has never forgotten "Scaramouche," "The Covered Wagon"

John Galsworthy's novel, and Joseph Henabery's production proved previous actor who results in the box-office line-up

get such a array of prominent players in one big production.

Paramount pictures have been nationally advertised for seven years. Do you know what that means to you? It means, perhaps even before you have contracted for a picture, the people of your town have heard of it and are waiting for an announcement of the presentation at your theatre—and the best way to put this announcement before your patrons is with Paramount Press Sheet newspaper ads—ads that are laid out with an understanding of the requirements of Paramount exhibitors—ads that, if you do not see fit to use "as is," may, with little or no trouble, be completely changed.

There's just the thing you want in the ads on "The Stranger," if you only look for it.

Lobbies

If interested in your lobby display, patrons are more apt to go into the theatre to see what the picture is all about—that is, tell them what it's about, but don't tell them too much. Make 'em curious.

There's no better paper made for lobby decorations than that put out by Paramount, and there's nothing quite so attractive and inexpensive as the 22" x 28" varicolored lobby photos on "The Stranger." They'd

attract a blind man. A couple of one sheets in the frames on the street front, and you're all set.

Then, too, you can make some great cut-outs from the posters, faithful reproductions of which are to be found on the last page. Take a look at them; glance over the price list, noting that there is a special figure to be quoted on all quantity orders. Your exchange will furnish you with particulars.

Automobile agencies might be interested to know that one of the few DeDion Bouton cars in America is to be seen in this picture. They might arrange a window display along the line—"The DeDion Bouton automobile shown in the Paramount picture, 'The Stranger,' now at the..... Theatre, is one of a handful now in the United States, but the (make of car here) is growing in popularity every day."

You Can Use These Reviews

Strong Love and regeneration ever brought to the screen. From the first day he read the story, which the

tractiveness and skill and reputation have grown by leaps and bounds during the past year.

With her is Richard Dix, one of the most interesting and versatile leading men on the screen. You've seen him scores of times before, but you won't know the full extent of his screen power until you watch the characterization he creates in "The Stranger."

Then there's Lewis Stone, ideally cast in a part suited to his ability as a finished, skillful, magnetic actor, and Tully Marshall, the actor of a thousand character parts—the same Tully Marshall of "The Covered Wagon." All four are featured.

Robert Schable, Frank Nelson and Clarence Burton head the supporting cast of "The Stranger," which opens a run of . . . days at the . . . Theatre next . . .

You've no doubt read many of Galsworthy's works. Now see the first story he has ever permitted to go direct to the screen.

Tully Marshall Joins the Army of the Unwashed

If Tully Marshall were anywhere else than in Hollywood, he would be arrested on sight.

For the title role of "The Stranger," in which he is featured with Betty Compson, Richard Dix and Lewis Stone, Marshall has assumed the guise of the most ragged and unkempt tramp. He has allowed several weeks' stubble of beard to grow with the result that no grease paint is needed in his facial make-up.

So perfect is the complete disguise that Marshall could easily mingle with the great army of the unwashed and pass for one of them.

"The Stranger," which opens a . . . days' run at the . . . Theatre next . . . is an adaptation by Edfrid Bingham of John Galsworthy's "The First and the Last," which Joseph Henabery produced for Paramount. To save two people he loves, the character portrayed by Mr. Marshall willingly faces the gallows for a crime which he did not commit.

"From Fiddle to Films" Describes Betty's Rise

When Betty Compson was a child she studied the violin with the result that she entered the theatrical world as a vaudeville violinist.

As a youngster one of the first of the classics she mastered was Gounod's "Ave Maria." It was her favorite then and it is one of her favorites today.

That is the reason why the Betty Compson of today insisted on having "Ave Maria" played by the musicians on the set for the big musical scenes in the Joseph Henabery production of "The Stranger," in which she is featured with Richard Dix, Lewis Stone and Tully Marshall, and which opens at the . . . Theatre next . . . to remain for . . . days.

"The Stranger" was written for the screen by Edfrid Bingham from John Galsworthy's "The First and the Last." It's a Paramount picture.

Streets of London Built for Big Scenes in "The Stranger"

Whole blocks of London came into existence in Hollywood recently for the exclusive purpose of serving as background for much of the action of the Joseph Henabery production, "The Stranger," with Betty Compson, Richard Dix, Lewis Stone and Tully Marshall featured.

Although no attempt was made to duplicate any of the famous scenic points of London, the various streets, public squares, alleys and exteriors of houses are careful reproductions of actual British scenes.

"The Stranger," with Robert Schable, Frank Nelson, Clarence Burton, Robert Brower and others appearing in the supporting cast, comes to the . . . Theatre for a run of . . . days on . . . next.

of the scene serves to heighten the entire effect.

Richard Dix, Lewis Stone and Tully Marshall are featured with Miss Compson in "The Stranger," which is an adaptation, by Edfrid Bingham of John Galsworthy's "The First and the Last."

Ten Pounds in Seven Weeks Betty's Record

Gradually gaining ten pounds in weight over a period of seven weeks, because the characterization she was playing demanded it, is the feat Betty Compson recently accomplished.

Her role of Peggy, as a featured player in the Paramount picture, "The Stranger," is that of an unhappy, undernourished girl of the London streets. As the action of the story unfolds, the girl puts many of her worries behind her. With her approaching happiness she gains weight. So Miss Compson regulated her diet to actually gain in weight exactly as the character she was portraying gained. The result was the acquisition of ten pounds and a perfect characterization.

Richard Dix, Lewis Stone and Tully Marshall are featured with Miss Compson in this Joseph Henabery production which comes to the . . . Theatre next . . .

Famous French Automobile in New Paramount Picture

What is perhaps the only specimen of a DeDion Bouton, famous French motor car, to be found in the western half of the United States, was discovered by Paramount at the end of a three day search in which the Southern California Automobile Club, city and county police and state automobile records were involved.

Dozens of foreign cars were considered before the particular one needed for a short scene in the Joseph Henabery production, "The Stranger," was selected.

The DeDion Bouton chosen is a town car model and serves as the car of the character portrayed by Lewis Stone in this Paramount Picture.

"The Stranger," featuring Betty Compson, Richard Dix, Lewis Stone and Tully Marshall, will open at the . . . Theatre next . . .

British Barrister Assists in Filming "The Stranger"

In order to insure absolute realism and the perfect reproduction of all the involved steps of British criminal law and justice, A. Moresby White, barrister-at-law and legal antiquarian of London, acted as technical advisor on the Joseph Henabery production of "The Stranger," coming to the . . . Theatre on . . .

Mr. White's services were needed in the planning and construction of

streets in the slums of London and the exact reproduction of the Old Bailey Court in which the trial takes place. All costuming, decoration and points of court etiquette were passed on by his authority before being filmed.

Betty Compson, Richard Dix, Lewis Stone and Tully Marshall are featured in "The Stranger."

Self-Sacrifice Is Theme of New Henabery Production

"You don't look guilty. Are you?" "Do you realize that you are going to hang?"

Silence after these words would mean nothing but a confession of guilt. But "The Stranger" in the Paramount picture by that name now playing at the . . . Theatre, knowing that the happiness of two young people whom he loves and the career of a third depends upon his failure to defend himself, remains as he had all through the nerve-racking trial without a word to say in his own behalf.

It's a gripping situation—one that you can't fully appreciate until you have seen the picture, produced for Paramount by Joseph Henabery from the story, "The First and the Last," by John Galsworthy.

Betty Compson, Richard Dix, Lewis Stone and Tully Marshall are the featured players

A Few Suggestions to Help Paramount Campaign to Put This Picture

WHEN a director like Joseph Henabery has his heart set upon making into a picture a certain John Galsworthy story which he has read, when that opportunity is afforded him, and when he is presented with such a cast as appears in "The Stranger," you can bet your life that picture will not be anything ordinary.

This is Betty Compson's first screen appearance since her return from abroad, after making two productions in England. The American public is eager to see her again.

Then there's Richard Dix, one of the most popular leading men in the business, Lewis Stone—you'll never forget him in "You Can't Fool Your Wife" and "Scaramouche"—and Tully Marshall of "Covered Wagon" fame.

To this list add John Galsworthy, England's greatest living novelist, and the name of Joseph Henabery—this prominent producer has more than proved his worth by his previous pictures as a director who gets results where results count the most—at the box-office—and what a line-up you have!

If there's anything that will bring them in, it's human interest, and even the synopsis of the story on the first page, brief as it is, will tell you that there is enough human-interest and appeal in "The Stranger" for several pictures.—There's the regeneration of a "girl of the streets," also that of a wastrel young son of a prominent London family, and the sacrifice of an old mop-man that those whom he loves might live to redeem themselves.

Teasers

Here's a title that's a wow for teaser stunts. Plaster the town with teaser sheets. Run teaser ads in the local papers. Tell them through the mails that "The Stranger" is coming town—to watch out for him.

Get out a novelty in the form of a personal card (see illustration). Tell the women that a strange man is coming into their lives.

Play up the cast with type ads. It's not every day you

Meet me at the
Theatre

The Stranger

TEASER

Have this printed up as if it were the words, "Meet me at the Theatre," written on it.

Exhibitors Arrange a Novel Campaign to Put This Picture Across to Advantage

get such a array of prominent players in one picture. Paramount pictures have been nationally known for seven years. Do you know what that means to perhaps even before you have contracted for people of your town have heard of it and an announcement of the presentation at your theatre way to put this announcement before your Paramount Press Sheet newspaper ads—ads with an understanding of the requirements of exhibitors—ads that, if you do not see fit to use, will be completely wasted.

There's a want in "The Stranger" for it.

If inter-lobby display more apt theatre to tell them but don't much. Make

There's made for than that mount, an quite so a expensive varicolored "The Stranger"

attract a blind man. A couple of one sheets the street front, and you're all set.

Then, too, you can make some great posters, faithful reproductions of which are to last page. Take a look at them; glance over noting that there is a special figure to be quoted orders. Your exchange will furnish you with

Automobile agencies might be interested in the few DeDion Bouton cars in America is picture. They might arrange a window display—"The DeDion Bouton automobile shown in picture, 'The Stranger,' now at the . . . is one of a handful now in the United States of car here) is growing in popularity every day

You Can Use These Reviews

John Galsworthy's "The First and the Last" Screened as "The Stranger"

A JOHN Galsworthy story has at last reached the screen.

"The First and the Last" by this greatest of all present-day English authors opened at the . . . Theatre last night as "The Stranger," a Joseph Henabery Paramount production, featuring Betty Compson, Richard Dix, Lewis Stone and Tully Marshall.

The story, an appealing love drama, has London with its sombre streets, criminal courts, stately homes and gloomy prisons as its material background.

The characters are a beautiful young "girl of the streets" a ne'er-do-well son of a prominent London family, his elder brother, a power in the political world and a candidate for Parliament, and an old mop-man, who is arrested, tried and convicted of murder, a crime committed by the character of Larry Darrant played by Richard Dix—the victim being a no-account carnival concessionaire, who had tricked Peggy (Betty Compson) into a fake marriage. Larry, finding her in the streets, half-starved, befriends her, asks her to become his wife, and, at the suggestion of his brother, Keith, starts for South Africa until the killing affair blows over. Larry, believing Keith will "fix" things, consents, only to read in the paper a day later that "The Stranger" has been found guilty of the crime and is to hang the following morning.

Larry cannot see an innocent man suffer. He returns in time to see the doomed man mount the scaffold—to drop dead before the noose can do its work or Larry can blurt out his confession—assuring future happiness for Larry and Peggy and saving Keith's highly-prized chances for election.

Robert Schable, Frank Nelson and Clarence Burton are prominent in the strong supporting cast of this picture, which was adapted to the screen by Edfrid Bingham.

Strong Love and Theme in "The Stranger"

One of the sea is down at the . . . now. It's "The Stranger," a Paramount production, featuring Betty Compson, Richard Dix, Lewis Stone and Tully Marshall. Even if film fans remember the Miss Compson "Man," Richard Dix "The Miracle Man," Lewis Stone "The Covered Wagon" and imagine "The Stranger" picture, they can't make but an inaccurate guess of what "The Stranger" is like.

It is actually realized this production is a regeneration, chuckle and appeal—a met with the approval of the country over, and . . . was no exception. There's humor, the more dramatic "Stranger" is so well thought of the regular it seems to slip by an engrossed is one in place on the screen, lagging moment in it.

This is Miss Compson's first picture since her return from England, and she has her with us again. A word here, characterization of the role would than measures by his "Bridal Wagon," and Richard Dix our favorites, like Lewis Stone for a role such rant.

A Whale of a Story Never Forget

We found just what we expected at the . . . day—a great motion picture "The Stranger," favorite short story that promi

Regeneration New Production

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Here's Action, He

"The Stranger," produced by Joseph Henabery for Paramount, is the widely read novel and the "Last," by John Galsworthy, which opened a capacity crowd . . . Theatre last night. Much of the drama this screen play revolves processes of English crime. One of the many powers of the story is the art for murder of an innocent

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Campaign to Put This Picture Across to Advantage

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Paramount pictures have been nationally advertised for seven years. Do you know what that means to you? It means, perhaps even before you have contracted for a picture, the people of your town have heard of it and are waiting for an announcement of the presentation at your theatre—and the best way to put this announcement before your patrons is with Paramount Press Sheet newspaper ads—ads that are laid out with an understanding of the requirements of Paramount exhibitors—ads that, if you do not see fit to use "as is", may, with little or no trouble, be completely changed.

There's just the thing you want in the ads on "The Stranger," if you only look for it.

Lobbies

If interested in your lobby display, patrons are more apt to go into the theatre to see what the picture is all about—that is, tell them what it's about, but don't tell them too much. Make 'em curious.

There's no better paper made for lobby decorations than that put out by Paramount, and there's nothing quite so attractive and inexpensive as the 22"-28" varicolored lobby photos on "The Stranger." They'd

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Strong Love and Regeneration Theme in The New Production

One of the sea's finest pictures is down at the Theatre now. It's "The Stranger," a Paramount picturization of a short story by John Galsworthy. Betty Compson, Richard Dix, Lewis Stone and Tully Marshall are featured players. Joseph Henabery directed.

Even if film fans but remember the Miss Compson, "The Miracle Man," Richard Dix, "The Christian," Lewis Stone, "Scaramouche" and Tully Marshall, "The Covered Wagon" and imagine them all in one picture, they can't make but an inaccurate guess of "The Stranger" is like.

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We found just w at the... day—a great moti "The Stranger," favorite short story ture that promi-

ever brought to the screen. From the first day he read the story, which the author, John Galsworthy, called "The First and the Last," Mr. Henabery wanted to put it into picture form. And here it is.

You'll never enjoy anything quite as much as "The Stranger." There's everything in it a really big picture should have—a whale of a story, action, thrills, appeal and what a cast! —Betty Compson, who has been absent from these shores for considerable time, is featured as are Richard Dix, Lewis Stone, and Tully Marshall. Robert Schable has a heavy role, and Frank Nelson and Clarence Burton also appear in support.

If you are one of those who are beginning to believe that motion pictures are the "bunk"—that one picture is but a repetition of another—that all of the stories are but a series of impossible situations—that there is nothing new on the screen, we say, "The Stranger" will make you sit up and take notice. It's real. It's different. It will grip you as no picture has ever done before, and when you leave the theatre, if you're not converted, then we go on to say that you're about the hardest-hearted individual that ever paid the price of admission.

Here's Action, Heart-Appeal

"The Stranger," produced by Joseph Henabery for Paramount from the widely read novelette, "The First and the Last," by John Galsworthy, opened a capacity crowd at the... Theatre last night.

Much of the dramatic action of this screen play revolves around the processes of English criminal justice. One of the many powerful incidents of the story is the arrest and trial for murder of an innocent man.

Betty Compson is the girl; Richard Dix the man; Lewis Stone the brother and Tully Marshall has the title role—an old mop-man, who sacrifices himself rather than see a young couple in whom he is deeply interested suffer.

Those in the supporting cast include Robert Schable, Frank Nelson, Clarence Burton and Robert Brower.

during his rather lengthy career, but what about their success while they are striving for such honors? It is not as though Mr. Stone had just sprung into public favor, for he has been a leading screen personality for many years.

Mr. Stone, we are afraid you are a bit too modest. But, at that, secrets of success had best remain secrets.

"The Stranger," in which Mr. Stone is featured with Betty Compson, Richard Dix and Tully Marshall, will be shown at the... Theatre on... next.

There's a great supporting cast.

Why British Prisons First Used "Docks"

When a prisoner takes his place in the enclosure, technically known as the "dock" today, he is unwittingly following a custom set by the plague in England many centuries ago, according to the information unearthed by Paramount's research department in connection with the filming of the Joseph Henabery production of "The Stranger," which will open at the... Theatre next...

One of the climaxes of this John Galsworthy story occurs in the criminal court where one of the characters is on trial for his life.

While assembling data for the construction of this setting which is an exact replica of the Old Bailey court, the researchers learned that the dock came into use in British courts as a protection against the diseases which the prisoners acquired, while inmates of the plague-infested private jails of the middle centuries. Before that time the prisoner was permitted to mingle with the crowd and plead his case from any point in the courtroom.

Betty Compson, Richard Dix, Lewis Stone and Tully Marshall are featured in this Paramount Picture. Marshall, in the title character, occupies the modern prisoner's dock in the dramatic court scene in which he is found guilty of a murder he did not commit. Although the reason for the prisoner's enclosure no longer exists, it is still an essential part of any British criminal court.

Pioneer Word of Industry Takes On a New Meaning

One of the favorite words of the pioneer days of the motion picture industry was "atmosphere," and it came to mean then and for many years after not a condition, but people. Minor players played "atmosphere;" in other words, they supplied the atmospheric background for the action of the principals.

But "atmosphere," alone any other words, has meaning. Today it means

mood quality achieved by artistry, endless research for the reproduction of the material backgrounds which aid in achieving this result.

What may be accomplished with the new atmosphere is strikingly illustrated in the Joseph Henabery Paramount production, "The Stranger," coming to the... Theatre on... Betty Compson, Richard Dix, Lewis Stone and Tully Marshall are the featured players.

For weeks before a single scene was filmed researchers and technical men searched for the multitude of details which the new atmosphere demands.

With this data at hand architects with a real knowledge of the new meaning of the word drew the plans and superintended the construction of these atmospheric sets. Into them Director Henabery put the dramatic action for which the sets were specifically designed—with the result, a picture entirely different from the usual run of screen melo-dramas.

Closes Tonight

The Joseph Henabery Paramount production, "The Stranger," which opened at the... Theatre last... will have its final showings this afternoon and evening.

Betty Compson, Richard Dix, Lewis Stone and Tully Marshall are the featured players in the picture, an adaptation of the short story, "The First and the Last," by John Galsworthy.

... Theatre in which he is a feature Betty Compson, Lewis Stone and Tully Marshall.

Edfrid Bingham wrote the screen play from John Galsworthy's "The First and the Last," which has as its background London and its suburbs.

It's a story of love and British criminal justice—the conviction for murder of an innocent man and the regeneration of the lives of three others, thrown together by circumstance.

It's one of the most grippingly dramatic screen stories ever told.

Here's a Little Bit of Hard Luck for Our Betty

Fifteen stunning Parisian gowns—and not one could be worn in the picture!

That was Betty Compson's experience when she recently returned from Europe to play one of the featured roles in the Joseph Henabery production for Paramount, "The Stranger."

While in Paris Miss Compson, like every other feminine visitor to the French capital, shopped extensively. From the shops of the Parisian fashion creators, she carefully selected fifteen of the loveliest and newest gowns. To justify this seeming extravagance she promised herself that these gowns would be worn on the screen in her first picture after her return to America.

But it failed to work out that way. Her first role upon her return was that of a "street girl" in this adaptation of a short story by John Galsworthy, and the part demanded nothing more elaborate than a few simple street costumes.

Richard Dix, Lewis Stone and Tully Marshall are featured with Miss Compson in this Paramount picture, which will be the feature at the... Theatre all next week.

Horseshoes Are the Bunk Declares Tully Marshall

Horseshoes may be emblems of good luck for most of the world but they have just the opposite significance for condemned criminals according to the discovery made by Tully Marshall, veteran screen character actor.

Marshall bases this statement on a pair of shoes, which he received as part of the authentic costume worn by condemned men at the time of their execution in Great Britain. The entire outfit was sent direct from England and the shoes are the standard purchased by all.

Each shoe boasts of a horseshoe inlaid in the

VI 101801 outfit consisted of a plain suit of olive drab similar to those worn by British Army casualty cases, a plain cotton shirt and the horseshoe-embellished shoes. In order that every detail of this gruesome costume might be correct to the last detail, Paramount purchased from the British prison authorities one complete set of clothing.

Marshall plays one of the featured roles in the Joseph Henabery production, "The Stranger," due at the... Theatre next...

Betty Compson, Richard Dix and Lewis Stone are also featured.

Speaking of Realism, Here Is a Fight That Is a FIGHT

Motion picture sets of today are supposed to be more or less sturdy affairs, but nevertheless a chair hurled in a fierce hand-to-hand fight in the Paramount picture, "The Stranger," pierced and dented one wall of an interior set so seriously that it was necessary to replace the entire section.

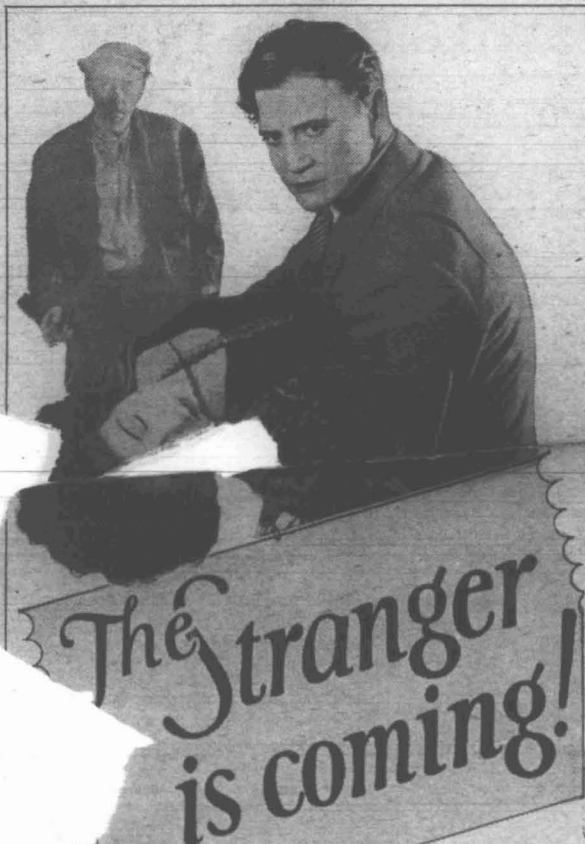
The fight is between Richard Dix and Robert Schable as Larry Darrant and Walenn in this Joseph Henabery production, which will be shown at the... Theatre on... next. And it's all because of Betty Compson, featured with Mr. Dix, Lewis Stone and Tully Marshall in the picture, whom Walenn had attacked.

It's a great story—"The Stranger"—a picturization of "The First and the Last" by John Galsworthy.



"The Stranger" PARAMOUNT PAPER THAT PACK

"If It's Worth Running, It's Worth Advertising"



Classy Herald

If you question the value of heralds, try this one—you'll find the answer in your box-office, written in dollars and cents.

It's beautifully colored and contains scenes and talk of the sure-fire seat-selling kind.

Back page is left blank for your theatre name, play dates, etc.

Only \$3.00 per thousand.

It's Colored

INSERT CARD

Insert cards are the handy men of the poster family—you'll find a dozen uses for them. And they're cheap!

Price List For Advertising Material

All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

NOTE:—The prices quoted below are base prices only. The more advertising you buy, the less the individual advertising costs. Get the **QUANTITY PRICE SCHEDULE** from your Exchange. Owing to duty, additional transportation charges, etc., the prices quoted below do not apply to Canada. Get the Canadian Price List from your Exchange.

For Outdoor Advertising POSTERS (as illustrated on this page)	
One Sheet (1A and 1B).....	.15
Three Sheet (3A and 3B).....	.30
Six Sheet (6A).....	.75
Twenty-four Sheet (24A).....	2.40

PHOTOS FOR YOUR LOBBY	
20 x 28 (Colored).....	.40
11 x 14 Set of Eight (Colored).....	.60

For Newspaper Ads ADVERTISING CUTS	
One Column.....	.35
Two Column.....	.65
Supplementary (Two Column).....	.25

MATS, ADVERTISING, PRODUCTION, ETC.	
One Column.....	.65
Two Column.....	.10
Supplementary (Two Column) (Adv. Only).....	.10
Three Column (Adv. Only).....	.15
Four Column (Adv. Only).....	.25

FOR GENERAL EXPLOITATION	
GILT-EDGED FRAMES, (Size 17 x 43 in.).....	1.50
Insert Cards (14 x 36 in. to fit above).....	.25
Heralds, per thousand.....	3.00
Window Card.....	.07
Announcement Slide.....	.15
Publicity Photos, Each.....	.10

Trailers—National Screen Service
126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.

Press Books and Music Cues are gratis.



Put It Over

Here are snappy, artistic posters—the kind a big special production merits. Use them.



W
Noboo
poster

"The Stranger" PAPER THAT PACKS THE PUNCH

If It's Worth Running, It's Worth Advertising



It's Colored INSERT CARD

Insert cards are the handy men of the poster family—you'll find a dozen uses for them. And they're cheap!



SET OF EIGHT COLORED LOBBY CARDS



With Posters

Nobody with eyes can miss the appeal of these posters. They are winners. And cost little.



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your theatre name, play dates, etc.

Only \$3.00 per thousand.

Price List For Advertising Material

All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

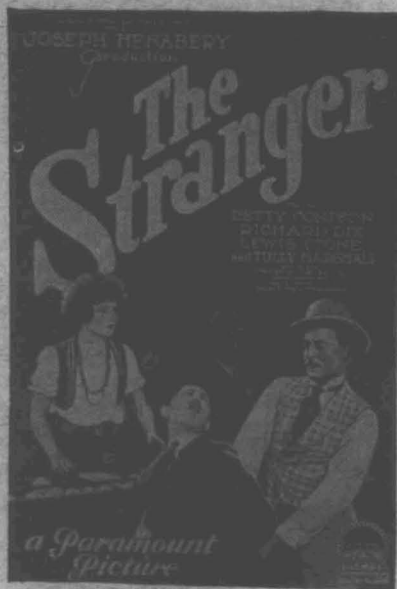
NOTE:—The prices quoted below are base prices only. The more advertising you buy, the less the individual advertising costs. Get the **QUANTITY PRICE SCHEDULE** from your Exchange. Owing to duty, additional transportation charges, etc., the prices quoted below do not apply to Canada. Get the Canadian Price List from your Exchange.

For Outdoor Advertising		MATS, ADVERTISING, PRODUCTION, ETC.	
POSTERS (as illustrated on this page)			
One Sheet (1A and 1B)	.15	One Column	.05
Three Sheet (3A and 3B)	.60	Two Column	.10
Six Sheet (6A)	.75	Supplementary (Two Column) (Adv. Only)	.10
Twenty-four Sheet (24A)	2.40	Three Column (Adv. Only)	.15
		Four Column (Adv. Only)	.25
PHOTOS FOR YOUR LOBBY		FOR GENERAL EXPLOITATION	
20 x 28 (Colored)	.40	GILT-EDGED FRAMES, (Size 17 x 43 in.)	1.50
11 x 14 Set of Eight (Colored)	.60	Insert Cards (14 x 36 in. to fit above)	.25
		Heralds, per thousand	3.00
		Window Card	.07
		Announcement Slide	.15
		Publicity Photos, Each	.10
For Newspaper Ads		Trailers—National Screen Service	
ADVERTISING CUTS		126 W. 46th St., New York City	
One Column	.35	845 So. Wabash Ave., Chicago, Ill.	
Two Column	.65		
Supplementary (Two Column)	.25		

Press Books and Music Cues are gratis.

Put It Over

Here are snappy, artistic posters—the kind a big special production merits. Use them.



One-Sheet Poster



Colored Lobby Card (22" x 28")



Six-Sheet Poster 6A



Three-Sheet Poster 3A



Twenty-four Sheet Poster 24A

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SET OF EIGHT COLORED LOBBY CARDS



Six-Sheet Poster 6A

With Posters

Nobody with eyes can miss the appeal of these posters. They are winners. And cost little.



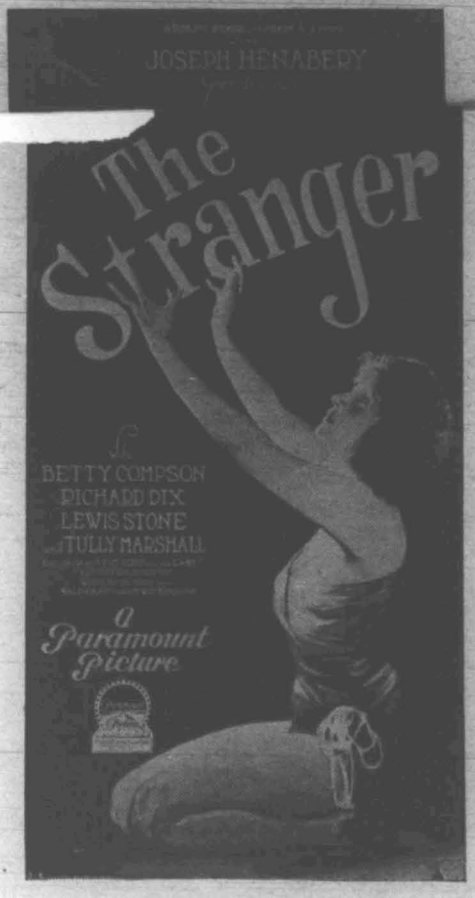
Announcement Slide



One-Sheet Poster 1B



Twenty-four Sheet Poster 24A



Three-Sheet Poster 3B

FEB 19 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

February 19, 1924

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Famous Players Lasky Corporation

The Stranger (7 reels)

Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
The Stranger	2/19/1924	L ©CIL 19922

The return of the above copies was requested by the said
Company, by its agent and attorney on the 19 day of
February and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress